Script Dept

A.B.C. TELEVISION LTD.,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.

0.977.3252.

C A M E R A S C R I P T

CALLAN

"YOU'RE UNDER STARTERS ORDERS"

by

ROBERT BANKS STEWART

Series devised by
JAMES MITCHELL

Designed by
TERRY GOUGH

Associate Producer
JOHN KERSHAW

Producer
REGINALD COLLIN

Directed by
MIKE VARDY

TEDDINGTON, STUDIO TWO

CAMERA REHEARSAL:	10.30. Tuesday, 13 February, 1968. 10.00. Wednesday, 14 February, 1968.
VTR INSERTS:	19.00. Tuesday, 13 February, 1968.
DRESS REHEARSAL:	15.00. - 16.30. Wednesday, 14 February, 1968.
VTR:	17.30. - 19.00. Wednesday, 14 February, 1968.

PROD. NO: 1910.　　　VTR/ABC/7419

R/T: 46'25"

CAST LIST

Role	Actor
Callan	EDWARD WOODWARD
Hunter	MICHAEL GOODLIFFE
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Mannix	WARREN STANHOPE
Hannah	KATHLEEN BYRON
Nixon	MORRIS PERRY
Watt	MARK KINGSTON
File Clerk	MICHAEL HALL
Millett	HAROLD INNOCENT
Receptionist	JANE WALKER
Secretary	LISA LANGDON
Betting Shop Clerk	FRANK SETON

EXTRAS: FROM THE DAVID AGENCY. CIT.5253

For VTR INS. 13 Feb:	Blair Stewart (Special Branch Man)
For 13 and 14 Feb:	John Terry (Special Branch Man)
For 14 Feb:	Suzanne Fleuret, Kathleen Cattermole, Mary Rennis, John Tucker, Colin West, George Day (All Guests in Hotel)

EXTRAS USED DURING FILMING - also from David Agency:

Michael Stephens, Terry Lee, Ken Fraser, Arthur Zan, Donald Baker, Daniel Sinclair, Dennis Balcome, Michael Ealey, John Defoe, John James, Mike Richardson, Nina Hubey, Tracey Alexander, Mary Masters.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	John Wayne
Stage Manager	Dorothy Pope
P.A. Timer	Micky Fisher
Make-Up Supervisor	Launa Bradish
Wardrobe Supervisor	Jill Silverside
Technical Supervisor	Peter Kew
Lighting	Brian Turner
Cameras	Roy Easton
Sound	Mike Westlake
Racks	J. Fergus Smith
Vision Mixer	Peter Howell
Call-boy	Richard Mervyn
Grams	Bob Davis

SCHEDULE: Tuesda, 13 February, 1968.

Camera Rehearsal	10.30. - 13.00.
LUNCH BREAK	13.00. - 14.00.
Camera Rehearsal	14.00. - 17.45.
Turn Round to Studio 3	17.45. - 18.00.
SUPPER BREAK	18.00. - 19.00.
Line Up & Make Up	19.00. - 19.30.
Cam. Rehearsal and VTR INSERTS A and B	19.30. - 21.00.

Wednesday, 14 February, 1968.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up & Make Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
Tea Break and Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech. Clear	19.00. - 19.15.
SUPPER BREAK	19.15. - 20.15.

CALLAN "YOU'RE UNDER STARTER'S ORDERS". PROD. NO. 1910.

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INSERT A EXT. DOOR FILE REGISTRY	DAY	-	1/1	GRAMS SFX	1	1
(INS.A) INT. FILE REGISTRY	DAY	CLERK CALLAN EXTRA	3/1 3/2 2/1 2/2 1/1	BM.A1 ECHO FX. BM.B "	1 - 9	1 - 2
(INS.A) EXT. DOOR FILE REGISTRY	DAY	CALLAN	1/1	FX.	10	2
(INS.A) EXT. STREET	DAY	-	3/3	FX.	11	3
INT. HUNTER'S OFFICE	EARLY MORN'G.	HUNTER MERES SECRETARY AGENT	2A 1A 3A	SL.MIC BM.A1 MINI BM. BM.C1	12-32	3 - 6
INT. BOOKSHOP	DAY	CALLAN LONELY MILLETT	4A 3B	FX. BM.B1	33-35	6 - 7
INT. ANTE ROOM	DAY	MILLETT CALLAN LONELY	1B	SL.MIC.	36	7 - 8
INT. ROOM BOOKSHOP	DAY	CALLAN MILLETT LONELY	3C 2B	SL.MIC.	37-42	8.

STOP TAPE

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INSERT "B" INT. FILE REGISTRY	DAY	MANNIX CLERK MERES	2/3 2/4 1/2 1//3 1/4 3/1	BM.B/ECHO BM.A/ECHO	43-60	9-11
FILM "A" EXT. HOUSE FRONT, FULHAM	DAY	CALLAN HANNAH		S.O.F.		11-12
INT. HALLWAY HOUSE	DAY	CALLAN HANNAH	3D 2C	BM.B2 FX.	61-72	12-14
			STOP TAPE			
INT. HUNTER'S OFFICE	DAY	HUNTER MERES MANNIX	4B 1A 3A	BM.A1 BM.C1	73-87	14-17
INT. BETTING SHOP/ BACK ROOM	DAY	CLERK CALLAN EXTRA WATT	2D 2E 3E	BM.B2 FX.	88-100	17-19
FILM "B" EXT. HOUSE FULHAM	DAY	MERES		S.O.F.		20
INT. LONELY'S FLAT	DAY	LONELY	2F	BM.B4	101	20
FILM "C" EXT. THE MAZE, HAMPTON COURT	DAY	CALLAN		S.O.F.		20
INT. LONELY'S FLAT	DAY	MERES MANNIX LONELY	2G 3F	BM.B4	102-107	20-21
FILM "D" EXT. MAZE HAMPTON COURT	DAY	CALLAN NIXON (contd.)		S.O.F.		21-22

over

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
FILM "D" CONTD.						
EXT. HAMPTON COURT	DAY	MERES MANNIX 2 AGENTS (Extras)		S.O.F.		
INT. LONELY'S FLAT	DAY	LONELY	3F	BM.B4	108	22
FILM "E"						
EXT. MAZE HAMPTON COURT	DAY	CALLAN		S.O.F.		22-24
FILM						
EXT. HAMPTON COURT	DAY	MANNIX CALLAN		S.O.F.		
FILM						
EXT. ADVENTURE PLAYGROUND	DAY	CALLAN MANNIX WATT NIXON		S.O.F.		
				GRAMS		

PART TWO

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. HOTEL ROOM	NIGHT	CALLAN HANNAH NIXON	3G 2J 4C	GRAMS FX. BM.B5 BM.C2	109-136	25-30
			STOP TAPE	ROLL BACK AND MIX		
INT. LONELY'S FLAT	NIGHT	LONELY	3H	BM.B4 FX.	137	30
INT. BACK RM. BOOKSHOP	EVE.	CALLAN HUNTER	2B 4E	BM.A2	138-150	30-33
			STOP TAPE			
INT. HUNTER'S OFFICE	DAY	HUNTER MANNIX	3J 1C 1A 2A	MINI BM. BM.A3	151-161	33-36

LOCATION	TIME	CHARACTERS	CAMERAS		SOUND	SHOTS	PAGES
INT. BOOKSHOP	DAY	MILLETT CALLAN	3B 4A		BM.B1 FX.	162-167	36-37
AJAX TRAVEL SERVICE OFFICE	DAY	NIXON WATT	2K		BM.C3	168	37
			STOP TAPE				
INT. HUNTER'S OFFICE	DAY	HUNTER MERES	1A 4B		BM.A3 MINI BM.	169-171	38-39
INT. AJAX TRAVEL OFFICE	DAY	HANNAH NIXON WATT MANNIX	3K 2L	3L	BM.B2 BM.C3 GRAMS	172-185	39-42

PART THREE

LOCATION	TIME	CHARACTERS	CAMERAS		SOUND	SHOTS	PAGES
INT. HOTEL ROOM	NIGHT	HANNAH CALLAN	3M 4K 2M	 4D	GRAMS FX. BM.C2 BM.B5	186-205	43-47
			STOP TAPE				
INT. AJAX OFFICE IN FOYER	NIGHT	MANNIX NIXON WATT MERES HANNAH	4L 3N		BM.C3	206-208	47-48
INT. HOTEL FOYER	NIGHT	MERES RECEPTIONIST MANNIX	1D 2N		BM.B6 FX.	209-210	48
INT. HOTEL FOYER PHONE BOOTH	NIGHT	MERES	2P		BM.A4	end of 210	48-49
INT. CALLAN'S HOTEL ROOM	NIGHT	CALLAN WATT NIXON	4D 3P		BM.C2	211-213	49

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. HOTEL FOYER	NIGHT	MERES HANNAH RECEPTIONIST	2R 1D	FX. BM.B6	214-215	49
INT. CALLAN'S HOTEL ROOM	NIGHT	CALLAN NIXON WATT	3P 4D	BM.C2	216-218	49-50
INT. HOTEL FOYER	NIGHT	HUNTER MERES	2N	FX. BM.B6	219	50
INT. CALLAN'S ROOM	NIGHT	CALLAN WATT NIXON MANNIX	3M 4K	BM.C2	220-222	50-51
INT. HOTEL FOYER	NIGHT	HUNTER MERES RECEPTIONIST	2R	BM.B6 FX.	223	51-52
			STOP TAPE			
INT. CALLAN'S ROOM	NIGHT	NIXON WATT CALLAN MANNIX HUNTER MERES	4D 3M 2P	VOICE T. BM.C2	224-238	52-54
				STOP TAPE DURING SCENE		
			4K 3M 2H	BM.C2	239-241	54
FILM "F" (TO END OF PLAY)				S.O.F.		
EXT. FIRE ESCAPE	NIGHT	CALLAN MANNIX				54-58
EXT. ROOF		"				
EXT. FOOT OF BUILDING	NIGHT	HUNTER MERES AGENT CALLAN MANNIX EXTRAS				
CALLAN CAPTION			1E	GRAMS	242	58

T/CINE S.O.F.

THAMES OPENING SYMBOL

CALLAN SERIES OPENING FILM

FADE TO BLACK

VTR INSERT "A"

MIX

FADE S.O.F. SLOWLY

1. 1(1)

MCS DOOR (EXT.)
PUSH TO GRILL TO SEE
L.S. OF CALLAN, CLERK
AND EXTRA

EXT. DOOR FILE REGISTRY DAY

FX: ECHOING DOOR SLAM

2. 3(1) BOOM A /ECHO

MCU CLERK HAND AND
FILES
(SEE LABELS ON PIGEON
HOLES)
CLERK REPLACES FILE

INT. FILE REGISTRY DAY.

FX. AIR VENT HUM

3. 2(1) BOOM B/ECHO

L/A L.S. EXTRA f.g.
CALLAN R. CLERK CENTRE b.g.

LET CLERK COME D.S.

HOLD EXTRA AS HE RISES
AND CRAB HIM L. TO DESK
LET HIM X FRAME AND
PUSH TO MCU FORM ON DESK

FOLLOW CLERK'S HANDS
TO BUZZER.

CLERK: Thank you, sir.

(C.3 to (2) SAME SET)

4. 1(1) FX: BUZZ RELAYS

MCU FLASHING LIGHT (EXT. DOOR)
P/B TO SEE DOOR OPEN
EXTRA EXIT FRAME L. AND
DOOR SHUT

(C.2 to (2) S. Set)

5. 2(2)

M.S. CLERK

(6 on 3)

(On 5 on 2(2) BOOM B/ECHO

6. 3(2) (AS CLERK TURNS)
L/A. L.S. X CALLAN R.
CLERK b.g.L.

7. 2(1)
A/B FX: PHONE BELL

CLERK: Shouldn't be long now, Tom. One more to go. Callan .... Hunter's Section. Yes, that lot.

CRAB HIM R. X DESK
INTO M.L. 2/SHOT
CALLAN R. CLERK L. BOOM A

Speed it up, Mr. Callan, I know you blokes work all hours. But we're just ordinary clerks with homes togo to.

8. 3(2) (AS CLERK MOVES LADDER)
M.S. CALLAN'S BACK
PAN UP AND R. AS HE RISES

PUSH WITH HIM U.S.
FOLLOW HIS ARM AS HE CHOPS CLERK ON BACK OF HEAD. LET CLERK OUT OF FRAME AND PAN UP WITH CALLAN AS HE CLIMBS LADDER.

PAN WITH HIS ARM TO MCU FILES.

HOLD AS HE RIFLES THRU

HOLD CABINET AS CALLAN LEAVES FRAME.

9. 2(2) BOOM B
L.S. THRU PILLARS
CALLAN ENTERS R.
PAN HIM L. TO DESK

10. 1(1) (AS HE PRESSES BUZZER)
M.S. DOOR. LET IT OPEN EXT. DOOR OF FILE REGISTRY DAY FX: BUZZ AND RELAYS
AND SEE CALLAN THRU FRAME
R. TO L.

PUSH TO FLASHING LIGHT

(Coming to Scanner)

(On 10 on 1(1) BOOM B

SUPER SCANNER
"YOU'RE UNDER STARTER'S ORDERS"

LOSE SUPER

SUPER SCANNER
BY ROBERT BANKS STEWART

LOSE SUPER

11. 3(3) FX: TRAFFIC
L/A. NEWSPAPER STANDS EXT. STREET. DAY
"WINNERS" f.g.R.
"SECURITY" b.g.L.
PUSH IN TO "SECURITY PROBE" BOARD.

(END OF VTR INSERT)

12. 2 A
H/A MCU NEWSPAPER IN MERES HANDS. INT. HUNTER'S OFFICE EARLY MORNING. SL. MIC.
PAN UP TO L.S. DOWN OFFICE O/S MERES L. EXTRA CENTRE. DOOR b.g.L.

HUNTER: I don't care how it got out, Meres. It got out. Now there's Hell to pay./

13. 1 A
MCU MERES BOOM A1

MERES: I still can't believe Callan would have ....

SL. MIC

HUNTER: You should know by now, not to trust anyone.

BOOM A1

MERES: Yes sir. But ....!/

14. 2 A SL. MIC. and MINI BOOM
A/B SEE HUNTER ENTER THRU DOOR b.g.

HUNTER: There isn't time to argue, Meres. Callan's gone.

(15 on 3A)

(on 14 on 2A)

BOOM A1
SLUNG MIC.
MINI BOOM

MERES: Do you mean he's left the country, Sir?

HUNTER: I doubt it. Not yet. If he has then we have lost him.

15. 3 A
M.S. MERES L.
SECRETARY b.g.R.

Pull the blinds down/ will you Miss Evans? But I would imagine he's lying low somewhere - till the pressure's off.

MERES: What about Lonely, Sir? Have you tried him?

HUNTER: He won't be in this,

16. 2 A
L.S. O/S. MERES A/B

Meres./ This is far too big. Even Callan would have the sense not to involve small time crooks this time. In

17. 1 A
M.S. MERES

any case, they would hardly allow that./

18. 2 A
A/B

MERES: They sir?/

HUNTER: A pipeline exists to get defectors and agents out of the country. Callan was assigned to breaking it. It could be that he's joined it instead.

MERES: But why, sir.

HUNTER: Money. What else?

19. 3 A
L/A. MCU PHONE f.g.
SLE SECRETARY APPROACH
(OUT OF FOCUS) AS SHE
LIFTS PHONE PAN UP AND
FOCUS ON HER IN L/A. MCU.

He's not a political animal./

ADD
BOOM C1

SECRETARY: Yes?

(20 on 2A)

(On 19 on 3A)

BOOM A1
BOOM C1
MINI BOOM

HUNTER (oov): There's money to be made, Meres, if you're that type.

MERES: (oov) I wouldn't have thought Callan was though, sir.

SECRETARY: Just one moment, please.

P/B. AS HUNTER ENTERS RIGHT. LET SEC. OUT L. PED DOWN AS HUNTER SITS AND PUSH TO M.S. — The Foreign Secretary, sir.

HUNTER: Hunter.

Yes, of course, sir.

20. 2 A (REACTION) — I could hardly have anticipated/
M.2/S. EXTRA L.f.g. MERES R.

HUNTER: No, sir./

21. 3 A
A/B

PUSH SLOWLY TO MCU — Yes, sir.

Of course, sir.

I will, sir, yes.

22. 2 A — Callan must be found./
M.L. O/S. 3/S. HUNTER f.g.L. MERES & EXTRA b.g.R.

MERES: Yes, sir.

HUNTER: Now.

MERES: Yes, sir./

23. 1 A
MCU HUNTER

HUNTER: Now, Meres./

24. 2 A
A/B

And where are you going?

Look. What's wrong with you people?

25. 1 A — He's been trying to find you all night./
MCU HUNTER

(26 on 2A)

(On 25 on 1A) BOOM A1

BOOM C1

HUNTER: We've a major problem on our hands. Show some

26. 2 A — initiative./
A/B

I want action.

MERES: Excuse me, Sir.

27. 3 A — Have we anything on this pipeline?/
L/A. M.S. HUNTER L.
SECRETARY R.

(No shot 28)

HUNTER: Sit down, will you.
The Minister's got to make a statement.
Quite what we tell him, I don't know./

29. 2 A — Callan was looking for a man called Theseus.
L.S. A/B

(CAM.3 TO B. BK.SHOP FAST)

MINI BOOM

MERES: Theseus, sir. Not

30. 1 A — Strickland?/
MCU HUNTER

BOOM C1

HUNTER: Yes, Meres. Just to add to our troubles. Our Strickland.
Our own good solid trustworthy retired

31. 2 A — agent, Theseus./
O/S. 3/S. A/B

SEE MERES & EXTRA
GO TO DOOR

MINI BM.

MERES: Well, that's a start,

32. 1 A — sir. Isn't it?/
MCU HUNTER

33. 4 A
MCU MAGAZINES ON RACK — INT. BOOKSHOP DAY
P/B. TO M.W.S. OF SHOP
CALLAN AND LONELY ENTER L.
LET CALLAN X FRAME AND
HOLD LONELY L. AS CALLAN
X'S BEHIND RACK. CRAB R.
HOLDING 2/S. AND FINISH
WITH LONELY R. CALLAN L.

FX: LIGHT TRAFFIC
DOOR PING
AND SHUT
(TRAFFIC UP & DOWN WITH DOOR)

BOOM B1

(1 to B. ANTE RM.)
(2 TO B. BOOKSHOP)

(34 on 3B)

(On 33 on 4A)

FX. CONT.

BOOM B1

LONELY: You'll be safe here, Mr. Callan. The bloke who owns the shop has an arrangement.

CALLAN: Arrangement?

LONELY: Like paying his rates. The coppers raid him every six months. He pays his fine and goes on with business.

CALLAN: Rare volumes?

LONELY: Oh, very rare, Mr. Callan. Illustrated art work, too, at fancy prices.

34. 3 B
MLS (X COUNTER)
CALLAN L. LONELY R.
CALLAN WALKS f.g.

CALLAN: You disgusting twit. / Couldn't you have thought of somewhere else, Lonely?

HOLD C.2/S. AS LONELY WALKS TO CALLAN

LONELY: I told you, it's the best place. Are you in trouble, Mr. Callan?

PAN L. WITH LONELY AS HE X's BEHIND CALLAN
HOLD CALLAN f.g.R.
LONELY b.g.L.

CALLAN: Just book me in at reception, will you?

35. 4 A
MLA M.S. LONELY AT DOOR R.

LONELY: Like a confessional./ It's me, Dennis.

SEE MILLETT APPEAR AS DOOR OPENS.
CALLAN ENTERS L.
SEE THEM GO THRU DOOR AS DOOR CLOSES

(3 to C. ANTE RM.)

36. 1 B
L/A. M.3/S.
MILLETT L. LONELY R.
CALLAN C.

INT. ANTE RM. DAY

SLUNG MIC.

MILLETT: Through there. Twenty-five quid alright?

(37 on 3C)

(On 36 on 1B) SLUNG MIC.

37.	3 C(AS CALL.OPENS DOOR) L/A. MWS.CALLAN. PAN HIM DOWN STEPS AND PAN HIM L. INTO ROOM AND HOLD. LONELY COMES IN f.g.R.	CALLAN: Get it on commission./ INT. ROOM BOOKSHOP DAY
38.	2 B C. 2/S. MILLETT L. LONELY R.	CALLAN: Charming taste./ MILLETT: You can lock this door. I'll give three knocks. If you hear footsteps in the hall, that'll just be me dealing with special
39.	3 C MCU CALLAN	customers./ CALLAN: Your book worms?/
40.	2 B M. 2/S. MILLETT/LONELY MILLETT GOES OUT L. HOLD LONELY AS HE SHUTS DOOR AND COMES f.g.	LONELY: You don't look too
41.	3 C M.S. CALLAN LONELY f.g.R.	happy, Mr. Callan./ CALLAN: There's an unpleasant smell, Lonely, and for once it isn't just
42.	2 B MCU LONELY	caused by you./

FADE SOUND

- - - - - - - - - - - - - - STOP TAPE -

REPOS. CAM. 2 to C. HALL
CAM. 3 to D. HALL

VTR INSERT "B" FLOOR: NOTE - STRIKE f.g. DESK

43.	2 (3) MCU FORM	INT. FILE REGISTRY DAY	BOOM/ECHO B
	(ON CUE) PAN UP TO MANNIX	MANNIX: You know who these people are, don't you? Callan, his boss, Hunter?	
44.	1 (2) MLA M.2/S. MANNIX L. CLERK R.	It's on this form, so why can't you tell me?/	
		CLERK: I'm sorry, sir.	
		MANNIX: Look man, two liaison files are missing. What's being done about it?	
45.	2 (3) M.S. MANNIX	CLERK: I can't say, sir./	
		MANNIX: You don't say. Youdon't say anything. Would you call that liaison? The whole idea of some of our files being here, is so that we British and Americans can help each other. So I ask for help - and	
46.	1 (2) A/B	I do not receive it./	
		CLERK: I told you sir -	
		MANNIX: This is an accredited pass. Right?	
		CLERK: Yes, sir.	
		MANNIX: You don't have to know	
47.	2 (3) A/B	anything about me. My habits.... my job./ Just that I have this pass, and I was able to walk in through that door there.	
48.	1 (2) MCU CLERK	Right again?/	

(49 on 2)

(On 48 on 1)

BOOM/ECHO
B

CLERK: Yes, sir.

MANNIX: Therefore, I have access to the shelves?

CLERK: That's true, sir. But - well, I don't know. Your Department usually sends Mr. Bergman./

49. 2 (3)
MCU MANNIX

MANNIX: This time they've sent me. Liaison shelf....... CIA. Section East Berlin./

50. 1 (2)
M. 2/S. MANNIX/CLERK

(CLEAR 2 FAST TO POS.4)

PAN THEM L. AND WATCH THEM GO U/S.

51. 3 (1) (AS THEY APPEAR)
M.L.S. CLERK/MANNIX

PAN THEM L.

52. 2 (4) (AS CLERK STARTS TO CLIMB)
W.S. CLERK. MANNIX IN L.
CLERK OUT OF FRAME R.

PAN UP LADDER WITH MANNIX L. FRAME AND HOLD WITH FILES R.

MANNIX: How smart is this son of a bitch, Callan?

(Cam.1 to 3)

53. 3 (1)
H/A. MCU MERES

MERES (oov) Very!/ It's all a bit of a mess. We're sorry about that./

54. 2 (4)
A/B

BOOM A

MANNIX: Sorry? With a leak this big./

55. 3 (1)
A/B

(Cam. 2 to (1))

(56 on 1)

(On 55 on 3) BOOMS A & B

		MERES: Your lot's made a few
56.	1 (3) L/A. O/S. 2/S. MERES f.g.L. MANNIX R.	mistakes./
		MANNIX: You're going back a bit.
	LET MANNIX WALK IN ON 2/S. WITH MERES	I thought we'd tighten up all round, so we could trust each other?
		MERES: We're doing everything we can to find him.
		MANNIX: That will make two of us.
	P/B. HOLD IN 2/S. AS THEY WALK FWD.	MERES: I think we know our way about a little better.
		MANNIX: We know a thing or two
57.	2 (1)(AS MERES TURNS) MCU MERES	ourselves, old chap./
(CAM. 1 to 4)		MERES: Security in this country's our business - clearly defined. Your
58.	1 (4) MCU MANNIX	very presence in the country isn't./
		MANNIX: My friend, you seem to
59.	2 (1) A/B	forget what Callan's carrying./
		MERES: He's our man and we'll get
60.	1 (4) A/B	him./
MIX T/CINE 16 mm	(SEQUENCE A) 1'19"	MANNIX: If he doesn't stab you in the back first./

S.O.F.

EXT. HOUSE FRONT FULHAM. DAY

CALLAN: Mrs. Strickland?

HANNAH: Yes.

(On T/Cine) S.O.F.

CALLAN: I wondered if I could have a word with your husband?

HANNAH: My husband? Well, I'm sorry, Mr.... he hasn't been here for some years.

CALLAN: Oh, I didn't know that, I'm sorry. You can't help then. I mean, youdon't know where I could find him? We used to work together.

HANNAH: Come in a minute.

61. 3 D (AS DOOR SHUTS ON T/CINE) BOOM B2
CALLAN f.g.R.
HANNAH b.g.L.
INT. HALLWAY OF HOUSE DAY STREET FX.

HANNAH: You worked together?

CALLAN: Yes.

HANNAH: How long ago?

CALLAN: Oh, a few years.

62. 2 C (AS HE TURNS)
M.S. CALLAN

The thing is, Mrs. Strickland, I've

63. 3 D
A/B

just been sacked./ And er.....

HANNAH: My husband was!

CALLAN: Well, yes. You know. I just want someone to talk to. It's all a bit of a mess.

HANNAH: It always is.

(64 on 2C)

(On 63 on 3D) BOOM B2

64.	2 C MCU CALLAN	CALLAN: I thought ..../ I just wondered what he was doing these days. He might have had a job for me, or something. You know .... old times'
65.	3 D MCU HANNAH	sake. Theseus,/ and all that.
		HANNAH: Theseus?/
66.	2 C A/B	
		CALLAN: Oh! That was just a name
67.	3 D A/B	we used togive him./
		HANNAH: I see! Theseus! You knew about his "accident", of course?
		CALLAN: Yes, I heard.
		HANNAH: You're not David
68.	2 C A/B	Callan,/ are you?
		CALLAN: That's right.
		HANNAH: I thought so. Peter
69.	3 D A/B	often talked about you./ I'm sorry I can't help.
		CALLAN: Well, if you don't know where he is.
		HANNAH: He left me. There's a Betting Shop in Camden High Street,
70.	2 C MCU CALLAN	Regent's Park end./ He used to go there a lot. Maybe if you asked for him, they could help.

(71 on 3D)

(70 on 2C)

BOOM B2

		CALLAN: Camden High Street, Regent's
	PAN HIM R. LET HIM GO OUT L. AND HOLD HANNAH	Park. Oh good. Thanks a lot.
		Thanks very much.
		HANNAH: I can't promise anything.
71.	3 D MCU CALLAN	But try it./
		CALLAN: Yes. I will.
72.	2 C MCU HANNAH.	Thank you./

- - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

STRIKE HALLWAY

CAM. 1 to A. HUNTER'S OFFICE
CAM. 2 to D. BETTING SHOP
CAM. 3 to A. HUNTER'S OFFICE
CAM. 4 to B. HUNTER'S OFFICE.

73.	4 B MCU MERES	INT. HUNTER'S OFFICE. DAY.	BOOM A1
		MERES: He's a very smart	
74.	1 A L/A. M.2/S. MERES f.g.R MANNIX b.g.R.	agent, Mr. Mannix./	
		MANNIX: Smart! Is that the	ADD BOOM C1
	PAN MANNIX L. AND ELEVATE TO M.2/S. WITH HUNTER	word youguys know? You spend half your time telling me how smart Callan is. How smart you all are. Well, if you're so damned smart, Hunter, why haven't you got Callan?	

(75 on 4B)

(74 on 1A)

BOOM A1/C1

HUNTER: Everything is being done, Mannix. We'll get him.

MANNIX: I'll believe that when I see it.

HUNTER: Mannix, I assure you, every department is on to this. Callan will be found.

MANNIX: And the files?

HUNTER: And the files.

MANNIX: Meantime I'd like youto know that I've despatched a report to Washington, mentioning you.

LET HUNTER X MANNIX AND PAN HIM L. DOWN BEHIND DESK

HUNTER: Oh, splendid - I have a number of friends over there who will be delighted to hear of me.

MANNIX: Not, I think of your negligence.

HUNTER: I can't keep my agents tied to their beds, Mannix./

75. 4 B
L/A 3/S. O/S. HUNTER MANNIX CENTRE MERES b.g.R.

MANNIX: At least you should know which beds they're sleeping in./

76. 1 A
M.S. HUNTER

77. 3 A (PUSHING 4's CABLE)
L/A. MCU MANNIX

MANNIX: The sheer incompetence of this whole operation staggers me./

78. 4 B
3/S. A/B

(79 on 1A)

(78 on 4B)

BOOM A1/C1

MANNIX (contd.): Your trusted number one agent quietly skips off with top secret information and you sit there

79. 1 A
MCU HUNTER

smiling./ What the hell is there to smile about?

HUNTER: It's an old-fashioned thing,

80. 4 B
A/B

Mannix, called the new world charm./

MANNIX: Well, that's great, Great. Shall I tell you something? I've been here.... how long?.... forty-eight hours..... and the only person I've seen working on this case is Meres. And he thinks Callan's innocent anyway.

PAN UP AS MERES STANDS

MERES: That's hardly relevant and it makes no difference to the way

81. 1 A
A/B

I do my job./

HUNTER: Mr. Mannix. The responsibility is entirely mine. I am charmed to have a CIA representative here but so long as the problem remains mine then the investigation will be carried

82. 4 B
L/A. M.S. MANNIX

out my way./

MANNIX: So shut up, Mannix.

HUNTER: That's your interpretation.

PAN UP AS HE RISES

MANNIX: Okay, Hunter. Washington may feel differently.

(83 on 1A)

(On 82 on 4B)

BOOM A1/C1

		HUNTER: Possibly.
		MANNIX: Meanwhile, I shall go on searching out what I can - on my own.
	PAN DOWN AS HE GOES AWAY	And maybe I'll get there first if I do. I can't guarantee not to mark your smart
83.	1 A M.S. HUNTER	Alec./
84.	3 A M.2/S. MERES R. MANNIX L.	HUNTER: I wish you luck./
	PAN MANNIX L. X MERES HOLD 2/S.	MANNIX: I suppose you knew, by the way, that this 'trusted' number one of yours associates with small-time criminals?
		HUNTER: Who do you mean?
		MANNIX: Some little crud called
85.	1 A MCU HUNTER	Lonely./
	(CAM.3 to E.Betting Shop)	
		HUNTER: Ah, he's been doing his
86.	4 B L/A. O/S.3/S. A/B	homework./
	LET MANNIX GO AWAY CENTRE. HOLD MERES AS HE WALKS FWD. LET HIM GO R.	MANNIX: I'm beginning tothink there's no security risk in this goddam set-up at all. There's just no security.
		MERES: I think we'd better have
87.	1 A C.U. HUNTER	a word with Lonely, sir?...., Mannix!/
88.	2 D M.W.S. COUNTER CLERK R. EXTRA L. PAN EXTRA L. AND LET HIM OUT L.	INT. BETTING SHOP DAY BOOM B2 FX: RACE ON TANNOY

(89 on 3E)

(On 88 on 2D)

BOOM B2
FX: RACE
CONT.

SEE CALLAN ENTER L.
AND PAN HIM RIGHT
TO COUNTER.
PUSH IN WITH HIM AND PAN
DOWN TO HIS HAND AS HE
PUSHES PAPER UNDER
GRILL.

PAN UP TO MCU CLERK AS
HE PICKS UP PAPER.

CLERK: Theseus, one way, sir?

CALLAN: That's right.

CLERK: Which race?

CALLAN: I'm not sure.

CLERK: Just a moment.

AS CLERK GOES
P/B. AND SEE CALLAN
M.S. L.f.g.

SEE WATT ENTER R.b.g.
CRAB R. WITH CALLAN
INTO M.2/S. WITH
WATT R. (TO POS.E)

WATT: Could I have a word with you, sir? This horse. Theseus.

CALLAN: Yes?

WATT: There's no horse of that name running today, sir.

CALLAN: Oh! That's funny.

WATT: I've checked all the races./

89. 3 E
C.2/S. CALLAN C.
WATT R.

CALLAN: Well. I must be wrong then. I'm not a betting man, you see. Not usually. Only a friend of mine gave me this tip. She seemed to think it was a cert. So I thought, you know, why not? Once in a while. Can't do any harm.

(90 on 2E)

(On 89 on 3E)

CALLAN (contd.): Must have got the name wrong. Unless it's on the front page?

PAN DOWN TO NEWSPAPER AS WATT TURNS PAGES

90. 2 E
MCU WATT

WATT: A lady told you, you say?/

91. 3 E
MCU CALLAN

CALLAN: Yes./

92. 2 E
A/B

WATT: Doesn't happen to live in Fulham, does she?/

93. 3 E
A/B

CALLAN: As a matter of fact, yes./

94. 2 E
A/B

WATT: I just wondered. Only we have got one customer, a lady. Always coming up with odd tips, she is. Strange where they get them from, these cranks./

95. 3 E
M.2/S. WATT/CALLAN

Well, I'm sorry I couldn't help, sir. But don't give up - I'm always having to meet new punters. I've put our other address down there,/you may find it more convenient./

96. 2 E
A/B

97. 3 E
A/B

CALLAN: Hampton Court. Right, I'll try that./

98. 2 E
A/B

WATT: I hope you do./

99. 3 E
A/B

100. 2 E (AS CALLAN GOES)
MCU WATT REACTION

COMINT TO T/CINE

MIX
T/CINE
16 mm D.H. ("B")
.46"

EXT. HOUSE. FULHAM. DAY

S.O.F.

(CAM. 3 to F LONELY'S FLAT)
(CAM. 2 to F. LONELY'S FLAT)

(BOOM B TO POS. 4 FAST)

MERES APPROACHES HOUSE. LOOKS AT IT. GOES TO DOOR RINGS. WAITS. RINGS AGAIN. THERE IS NO ONE IN. HE GOES.

101. 2 F — BOOM B4

L/A. M.S. LONELY
PUSH IN TO MCU

INT. LONELY'S FLAT DAY.

LONELY: A van, Mr. Callan? Why don't you ask Dennis, at the bookshop. He's got one. The Maze, Hampton Court, what do you want to go there for?.... Yes, Mr. Callan. I'll be here.

MIX
T/CINE
16 mm D.H. ("C") .37"

EXT. THE MAZE, HAMPTON COURT DAY.

S.O.F.

(CAM. 2 to G.Same Set)

CALLAN ARRIVES HAMPTON COURT. WALKS TO MAZE.
HE GOES IN. WALKS ROUND WITH HALF INTEREST. IT IS CLEAR HE IS LOOKING FOR SOMETHING OR SOMEONE.

102. 2 G — BOOM B4

MCU LONELY

INT. LONELY'S FLAT. DAY

LONELY: I don't know where he is. Honest I don't./

103. 3 F

M. L/A. 3/S. LONELY L. MANNIX R. MERES b.g.C.

MANNIX: Right, Lonely. Now how Much?

(104 on 2G)

(103 on 3F) BOOM B4

MANNIX (contd.): This is the kind of

104. 2 G stuff you understand, isn't it?/
O/S. C.2/S. LONELY L.
MANNIX R.

LONELY: No sir. Not me.

MANNIX: What shall we say,
twenty?

105. 3 F (AS LONELY SHAKES HIS HEAD)
A/B

MERES: We'll get him, you know,
Lonely. It'll be far better for you,
afterwards, if you help.

LONELY: I don't know, honest.

LET MERES COME D/S.
TO OTHER TWO

MERES: You could go inside again.

LONELY: What 'ave I done?
I 'aven't done nothin'.

MANNIX: Okay, Lonely. Twenty-five.
Now come on. Where is he?

PUSH IN TO 2/S
LONELY/MERES

MERES: You must've seen him.
Haven't you? /

106. 2 G
MCU LONELY

LONELY: Honest, I don't know where he is.

107. 3 F Last I heard he was going to Hampton Court./
3/S. MANNIX/MERES/
LONELY

MIX
T/CINE S.O.F.
16 mm D.H. ("D")
1'00.

EXT. MAZE. HAMPTON COURT DAY.
CALLAN TURNS A CORNER AND SUDDENLY
FACES NIXON.

(contd.)

(108 on 3F)

(On T/Cine) S.O.F.

CALLAN STARES AT HIM
NIXON SMILES, BRIEFLY.

NIXON: This may help you find your way out.

HE HANDS OVER CATALOGUE.
SMILES. THEN GOES.

MERES AND MANNIX ARRIVE AT GATES IN CAR. THEY GET OUT. ANOTHER CAR WITH TWO MEN ARRIVES. THEMEN JOIN MANNIX. THERE IS SOME CONVERSATION. ALL BUT MANNIX GO OFF TO COVER OTHER EXITS.

108. 3 F BOOM B4
MCU LONELY INT. LONELY'S FLAT DAY.

LONELY: Well tell him to ring me, as soon as he can. It's very important, Dennis./

MIX
T/CINE S.O.F.
16 mm D.H. ("E")
3'31"

EXT. MAZE HAMPTON COURT DAY.
CALLAN FLICKS THRU CATALOGUE.
FINDS MESSAGE "HOLLAND PARK ADVENTURE PLAYGROUND NOW". HE GOES.

MANNIX WATCHING. CALLAN COMES OUT OF MAIN ENTRANCE. WALKS TO VAN. DRIVES OFF. MANNIX FOLLOWS.

ADVENTURE PLAYGROUND
CALLAN WALKS INTO PLAYGROUND. MANNIX MOVES IN.

MANNIX: Callan, isn't it?

CALLAN: No names have been mentioned.

(On T/Cine) S.O.F.

MANNIX: No, but you look just like your picture.

CALLAN: How did you come by that?

MANNIX: Hunter obliged. He's in rather a spot. So are we, while you've got those files.

CALLAN: CIA?

MANNIX: That's right.

WATT ON PLATFORM - LET'S GO OF TYRE ON ROPE AND HITS GUN OUT OF CALLAN'S ARM.

WATT: All right, sir. Thank you.

NIXON: Leave him to us, sir. We can handle him now, sir. Thank you.

MANNIX: Who are you?

NIXON: Special branch, sir. Put that gun away, please. It doesn't do to have too many brandishing about all over the place.

MANNIX: I didn't think you boys were anywhere.

NIXON: You'd be surprised. Now, if you don't mind, sir. I think we'd like Callan to ourselves for a while.

MANNIX: I want to see this through.

NIXON: Sorry sir. I can't allow you to stay with him.

(On T/Cine) S.O.F.

MANNIX: I shall want to see him later.

NIXON: I dare say that could be arranged, sir. If you get the appropriate permission.

NIXON: This way, Callan.

CALLAN: Where to now? Another ancient monument.

NIXON: No. From now on it gets serious.

WATT BRINGS HIS GUN DOWN ON CALLAN FROM BEHIND AND KNOCKS HIM OUT.

MIX GRAMS:

CAPTION SCANNER
CAPTION: END OF PART ONE

REPOS. CAM. 1 to C. HUNTER'S OFFICE
2 to J. HOTEL ROOM
3 to G. HOTEL ROOM
4 to C. HOTEL ROOM

F/U
CAPTION SCANNER — GRAMS:
CAP: PART 2

MIX
109. 3 G
MCU CALLAN — INT. HOTEL ROOM. NIGHT. — FX: LIGHT TRAFFIC
SEE HAND COME IN
AND PAN R. AND UP TO
MCU HANNAH

BOOM B5

110. 2 J
H/A O/S. 3/S. NIXON f.g.R.
HANNAH/CALLAN ON BED L.

NIXON: Can't you bring him round a bit quicker?

HANNAH: Blame Watt./

111. 4 C
L/A. M.S. NIXON

NIXON: He's a trifle uncouth. What else can one expect of an ex-policeman?

HANNAH: He didn't need to hit him quite so hard.

NIXON: Better to be safe./

112. 3 G
M.S. HANNAH

HANNAH: Peter used totalk about

113. 2 J
M.2/S. HANNAH R./
CALLAN L.

Callan quite a lot./

HOLD AS CALLAN SITS UP

HANNAH: Hello.

CALLAN: You!

(114 on 4C)

(113 on 2J)

BOOM B5

HANNAH: You're met Mr. Nixon,

114. 4 C — I believe./
L/A. M.S. NIXON

NIXON: You already owe us a fee for rescuing you from that

115. 3 G — oppressive American./
L/A. M.W.SHOT CALLAN f.g.L.
HANNAH b.g.R.
P/B. AS SHE WALKS TO BED AND SITS.
SEE NIXON WALK BACK IN TO CENTRE FRAME AND SIT.

CALLAN: Nice work.

HANNAH: Drink?

CALLAN: Where are we?

HANNAH: An hotel room.

NIXON: It has to be that way - until we know you're serious about

116. 2 J — wanting to get out of the country./
MCU CALLAN

CALLAN: And if I'm not?/

117. 4 C
MCU NIXON

NIXON: We'll kill you.

CALLAN: I'm serious.

NIXON: So are we! /

118. 3 G
L/A. 3/S. CALLAN L.
HANNAH R. NIXON CENTRE

CALLAN: Thirty-five and six, bed and breakfast. Fifty rooms, and at a guess I'd say in Victoria.

HANNAH: Very good.

(119 on 2J)

(On 118 on 3G) BOOM B5

NIXON: Of course, you're a trained agent. That's what we'd like to talk about. What made you decide to turn

119. 2 J
MCU CALLAN
traitor?/

CALLAN: Traitor? Does it matter? I decided to quit, that's all.

HANNAH: With a veryrich prize, Mr. Callan.

120. 3 G
MCU HANNAH
CALLAN: Not bad, is it? /

HANNAH: And you knew where to come.

121. 2 J
A/B
CALLAN: Of course I did, love./ I'm not in the business for

122. 4 C
A/B
nothing./

NIXON: And youstill could be.

123. 2 J
A/B
Working for Hunter./

CALLAN: Mate, if he knew where I was he'd have had me and youlot in the

124. 4 C
A/B
park./

NIXON: The American knew.

125. 2 J
A/B
CALLAN: Yes. He's smart isn't he?/ Which means they know I am still in the country. Look. You arrange my escape.

126. 4 C
A/B
I take it you can?/

NIXON: If the money's right.

(127 on 3G)

(ON 126 on 4C)

BOOM B5

CALLAN: How much?

NIXON: Five thousand. In

127. 3 G
L/A. C.3/S. CALLAN f.g.L.
NIXON CENTRE HANNAH R.

advance?/

CALLAN: Oh Blimey! I'll get it.

NIXON: Where?

CALLAN: My business.

NIXON: If you'd dealt with one of the Red embassies in London, they might have smuggled you out themselves.

CALLAN: I've a free-lance mentality. And once I'm abroad, I'll be looking for the highest bidder.

NIXON: Where are you hiding out at the moment?

CALLAN: That's also my business.

HANNAH: Not if we had to contact you - when everything's arranged.

CALLAN: I'll ring you. Kingsland Hotel, isn't it?

128. 2 J (ON THEIR REACTION)
M.S. CALLAN AND GLASS

CALLAN: That ought to save me

129. 3 G
3/S. A/B

another bop on the head when I leave./
How long will it take?

(130 on 2J)

(On 129 on 3G) BOOM B5

	LET CALLAN OFF BED AND OUT FRAME R. LET HANNAH RISE AND X FRAME R. to L. HOLD NIXON R.	HANNAH: Two days. We have to check on you. ADD BOOM C2 CALLAN: Okay. I'll see about the money. Who do I ask for when I call? HANNAH: The Ajax Travel Service.
130.	2 J M.3/S. CALLAN f.g.L. HANNAH C.b.g. NIXON R. HOLD 3/S. AS NIXON WALKS TO CALLAN	There's a bureau in this hotel./ NIXON: Ask for me. And bear in mind we'll kill you if it turns sour.
	(CAM. 3 to H. LONELY'S)	CALLAN: Can I have my gun back, Mister?
	LET CALLAN X FRAME AND OUT R.	CALLAN: Incidentally. NIXON: Yes?/
131.	4 C MCU CALLAN	CALLAN: I'll give the five thousand to Theseus. NIXON: You'll give it to me. CALLAN: Sorry mate. No Theseus.
132.	2 J MCU NIXON R. HANNAH b.g.L.	No money./ NIXON: You're hardly in a bargaining position. CALLAN: No?/
133.	4 C A/B	I know you. I know this place. I know the Ajax Travel Service. If I wanted to, I could blow the lot of you, This is my life I'm dealing with and it's too important to deal with office
134.	2 J A/B NIXON TURNS TO HANNAH	boys./

(135 on 4C)

(On 134 on 2J)

BOOM B5
BOOM C2

135. 4 C
A/B

HANNAH: We'll see./

LET HIM GO AWAY
AND R. TO DOOR

CALLAN: Good girl.

136. 2 J (AS CALLAN OPENS DOOR)
A/B

- - - - - - - - - - - - - - - STOP TAPE - - - - - - - - - - - - - - - - - - -

R E P O S . CAM. 2 to B. BACK RM. BOOKSHOP
CAM. 4 to E. " " "

LIGHTING: T.V. FLICKER

137. 3 H
MLS LONELY ON BED

INT. LONELY'S FLAT. EVE.

FX: T.V.
PROG.

HOLD AS HE COMES
FWD. TO T.V. SET
THEN CRAB L. ROUND
BED AND PUSH IN TO
M.S.

BOOM B4

PHONE RINGS.

LONELY: Yes! .... Mr. Callan!
Where've you been, Mr. Callan? .... No.
I just wanted to tell you, that friend
of yours, the smarmy one.... yes. Well,
he's been here with some American. They
wanted to know where you was, Mr. Callan...
Of course I didn't. I said Hampton Court
that's all. I never said nothin' about
the Bookshop .... No. 'onest, Mr. Callan...
King who?.... 'ang on. Yes.... To go and
see you as soon as he can. Yes... I'll
tell 'im .... I'm sorry, Mr. Callan.

PAN HIM L. AND DOWN
AS HE WRITES NUMBER ON
HAND.
PAN UP AND R. AS HE
SITS UP.
PUSH IN TO MCU

PAN L. TO DIAL OF
PHONE.

MIX

138. 2 B
MCU CALLAN'S HANDS
WITH BOTTLE. PAN DOWN
TO GLASSES AS HE POURS
DRINKS

BOOM A2

INT. BACK ROOM BOOKSHOP. EVE.

(139 on 4E)

(On 138 on 2B) BOOM A2

		CALLAN: As far as I can work out, it's a fairly small operation. But they're careful and they're well organized. The front seems to be something called
	PAN R. AS HE TURNS AND PUSH WITH HIM. HOLD GLASSES. PAN DOWN TO TABLE AND UP TO MCU HUNTER AS HE PICKS GLASS UP	The Ajax Travel Service. It's in a hotel in Victoria. The Kingsland. They're going to send me out in two days time.
		HUNTER: Good. The plan would seem to be working.
		CALLAN: So far, Hunter. So far.
139.	4 E M.2/S. HUNTER R. CALLAN L.	HUNTER: And what about Theseus?/
		CALLAN: I've no idea.
		HUNTER: Nobody's mentioned Strickland?
		CALLAN: No.
		HUNTER: What I don't understand is, Why they've let you out of their sight.
		CALLAN: Money, sir. They want five
140.	2 B M.2/S. HUNTER R. CALLAN L.	thousand./
	PAN UP AS HUNTER RISES AND PAN HIM R. TO SINK	HUNTER: Five thousand? That's rather a lot, Callan./
141.	4 E C.U. CALLAN	
		CALLAN: Listen, Hunter. Don't start getting nervous about opening your
142.	2 B L/A. 2/S. CALLAN L. HUNTER R. STANDING	piggy bank./ And another thing, what's this about Meres?

(143 on 4E)

(On 142 on 2B)   BOOM A2

PAN L. AND DOWN AS HUNTER SITS

HUNTER: What about him?

CALLAN: He's going round with that American looking for me.

HUNTER: So?

CALLAN: Is he in on the game?

HUNTER: No. He's out to kill you at the moment./

143. 4 E A/B

CALLAN: Well, get him off my back, will you? I've got enough to cope with, without having to watch for Toby. He's too bloody good!/

144. 2 B C.U. HUNTER

HUNTER: I can't call him off, Callan. Nobody must know about this except the two of us./

145. 4 E A/B

CALLAN: God help me, mate, if anything happens to you, then. I like calculated risks. Not suicide./

146. 2 B A/B

HUNTER: So do I, but this is a very unorthodox game we're playing./

147. 4 E A/B

CALLAN: I've never thought of it as a 'game' exactly. I take my work seriously.

HUNTER: If you fail, I fail and we're both finished.

(148 on 2B)

(On 147 on 4E) BOOM A2

CALLAN: I don't perform miracles,

148. 2 B — Hunter./
C.2/S. CALLAN L.
HUNTER R.

HUNTER: I've every confidence.

CALLAN: Oh, thanks.

HUNTER: Callan. The object of this particular exercise is to break the pipeline. I want Theseus and I want him

149. 4 E — soon. Now. How near to him are you?/
C.U. CALLAN

CALLAN: I'm going back to the hotel. I've told them I'll only deliver the

150. 2 B — money to him./
C.U. HUNTER

HUNTER: Let's hope he'll be there.

- - - - - - - - - - - - - - STOP TAPE -

REPOS. CAM. 2 to A. HUNTER'S OFFICE
3 to J. HUNTER'S OFFICE
4 to A. BOOKSHOP

ROLL BACK AND MIX

151. 3 J — MINI BOOM
C.U. MANNIX HAND STUBBING CIGARETTE — INT. HUNTER'S OFFICE DAY.

MANNIX: Mr. Hunter. Could I have

152. 1 C — just a little co-operation./
L/A. 2/S. MANNIX f.g.R.
HUNTER b.g.L.
I want to know what the hell goes on? ADD BOOM A3

HUNTER: I've told you before, Mannix. I will not be grilled by the C.I.A. Not in my own territory.

(153 on 3J)

(On 152 on 1C)

BOOM A3
MINI BOOM

MANNIX: I've been waiting to hear what's happened to Callan.

HUNTER: I'm sure you have.

MANNIX: And those damned files.

HUNTER: As soon as something comes up.....

MANNIX: What do you mean, as soon as something comes up? You've got him, haven't you?

HUNTER: Not just at the moment./

153. 3 J
MCU MANNIX

MANNIX: Oh, come on, Hunter. Has he got away again?

HUNTER: Again?

MANNIX: You picked him up yesterday. I should have brought him in myself, but your heavies insisted on doing it their way. Haven't they handed him over yet?/

154. 1 C
A/B
PED UP AS HUNTER WALKS TO TABLE
HOLD IN W.S.

HUNTER: Handed him over? Far from it, Mannix. We're still searching. Half the country's on the look out./

155. 3 J
H/A. C/S. 2/S.
MANNIX R. HUNTER L.
PAN UP AS MANNIX RISES

MANNIX: What!

HUNTER: Sounds to me as though you've slipped up.

(156 on 1C)

(On 155 on 3J)

BOOM A3
MINI BOOM

MANNIX: What do youmean, slipped up? I had him, in the palm of my hand./

156. 1 C
C. O/S. 2/S. HUNTER L. MANNIX R.

(Cam. 3 to B. BOOKSHOP)

HUNTER: You were fooled. The oldest trick in the book.

HOLD HUNTER f.g. AS MANNIX WALKS U/S.

MANNIX: Hell!

LET HUNTER GO AWAY

HUNTER: Listen, Mannix, look, have a drink./

157. 2 A
MLS THRU ARCH AS HUNTER APPEARS. PAN HIM L. TO TABLE LET HIM COME f.g. DESK AND THEN PUSH TO M.S.

(Cam. 1 to A. SAME SET)

Sometime ago a Russian agent was spirited out of a top security prison here, through a pipeline run by someone called Theseus.
We happen to know that Theseus is still in business.

MANNIX: And?

PAN HUNTER R. INTO M.2/S. WITH MANNIX R.

HUNTER: That's what Callan's up to. When he's got to the source he'll turn up again, with the files. He's clear, Mannix. I don't want you to go and kill him for nothing.

LET HUNTER COME f.g. AND SIT ON DESK. HOLD MANNIX R.

MANNIX: Well, thank God for that. That is pretty smart, Hunter.

HUNTER: I hope so.

MANNIX: It's a risk, though. You could lose Callan. Or is he being protected?

(158 on 1A)

(On 157 on 2A)

BOOM A3
MINI BOOM

HUNTER: You're the only person who knows. But Callan's used to risks. He's a good man.

MANNIX: He'll have to be.

PAN R. WITH MANNIX
PAN DOWN AS HE SITS

Well, that's great. I can't tell Washington yet, I suppose?

HUNTER: I'd rather you didn't.

MANNIX: No.

158. 1 A
L/A. MCU HUNTER

Any ideas on this Theseus feller?/

HUNTER: Very few. Probably nothing. But we once had an agent who called himself Theseus. He lives in Cyprus now. If he's still alive. But I can't really think he's at the head of it. He got very badly shot up on his last assignment. I wouldn't think he's

159. 2 A
H/A. MCU MANNIX

much good to anyone./

MANNIX: You think it's someone

160. 1 A
A/B

nearer home, eh?/

HUNTER: Probably much nearer./

161. 2 A
A/B

162. 3 B (ON CUE)
L/A. MCU O/S BACK
P/B. TO SEE MILLETT
L.f.g. AND PARCEL
CENTRE f.g.
CALLAN ENTERS R.
CRAB R. AS HE X's BEHIND
COUNTER

INT. BOOKSHOP DAY.

TRAFFIC FX
DOOR PING
BOOM B1

MILLETT: This came for you.

(163 on 4A)

(On 162 on 3B) TRAFFIC FX. DOOR PING

BOOM B1

(Cam. 2 to K. AJAX OFFICE) CALLAN: Thanks.

MILLETT: Express messenger!

163. 4 A (AS CALLAN NODS)
MCU MILLETT

MILLETT: By the way, the rent's

164. 3 B going up./
A/B HOLD 2/S.
AS CALLAN COMES FWD.

CALLAN: You'll be lucky, mate.

MILLETT: I hope so.

CALLAN: You got your money./

165. 4 A
M.S. MILLETT.
SEE HIM LIFT NEWSPAPER

MILLETT: You know, I didn't realise till afterwards that was only

166. 3 B the deposit./
M.S. NEWSPAPER
PAN UP AS CALLAN SNATCHES IT.
HOLD AS HE GOES

CALLAN: You won't be getting any more.

167. 4 A (AS HE GOES)
C.U. MILLETT

MIX

168. 2 K BOOM C3
W.S. POSTER

AJAX TRAVEL SERVICE OFFICE. DAY

P/B. TO SEE NIXON R.f.g.
WATT L.

NIXON: Hannah?..... Theseus wants a meeting! .... Now.... He didn't say .... just that it's urgent.... An hour.... Good.

- - - - - - - - - - - - - - STOP TAPE -

REPOS. CAM. 2 to L. AJAX OFFICE
3 to K. AJAX OFFICE
4 TO B. HUNTER'S OFFICE

169. 1 A — L/A. M.S. HUNTER — INT. HUNTER'S OFFICE DAY. — BOOM A3

HUNTER: Book me a single room at the Kingsland Hotel, Victoria, will you?/

170. 4 B — M.C. 2/S. HUNTER C. MERES R.

Tonight and tomorrow.

LET HUNTER OUT OF FRAME

HUNTER: I had an angry Mannix in here, earlier today.

MERES: I'm not surprised, sir.

CRAB AND PAN L. WITH MERES U/S. INTO M.2/S. WITH HUNTER

HUNTER: He is, to use his own term, rather 'smart' Meres.

MERES: One would think so, sir. Listening to him.

HUNTER: I would like you to stay close. He's got a line on Callan.

MERES: Do you want me to get there first, sir?

MINI BOOM TAKES OVER

PAN HUNTER R. TO M.L.S. IN ANGE ROOM LET MERES WALK INTO f.g.L.

HUNTER: Well, we don't want the CIA to run off with all the credit, do we? So if Mannix looks like moving in to get Callan and the pipeline, I'd like you to stand in the way.

MERES: And kill Callan, sir?

(171 on 1A)

(On 170 on 4B) MINI BOOM

HUNTER: No Meres. I'd rather get him back alive. Thank you./

171. 1 A
MCU MERES

MERES: Yes, of course, sir./

172. 2 L
C.U. MONEY IN WATTS HAND INT. AJAX. OFFICE DAY. BOOM C3

173. 3 K
L/A. M.W.S. OFFICE
X DESK.
NIXON f.g.L. WATT CENTRE
HANNAH ENTERS R.
HOLD 3/S. AS HANNAH
AND WATT COME TO f.g.
LET HANNAH SIT

HANNAH: What's it all about then?

NIXON: No idea.

WATT: He probably wants to put it off a day.

HANNAH: I hope not. I can't persuade another customer to change his tour. Where is Theseus, anyway?

NIXON: He'll be here soon.

HANNAH: Did you get the passport?

WATT: Here.

HANNAH: Thanks.

SEE MANNIX ENTER b.g.
AND PAN HIM R. TO
WINDOW AND HOLD
HANNAH L.f.g.

ADD
BOOM B2

MANNIX: Callan's a fake./

174. 2 L
MED. GROUP SHOT
NIXON L. HANNAH C.
WATT R.

NIXON: Hell.

(Cam. 3 to L. SAME SET)

(175 on 3L)

(On 174 on 2L) BOOM B2/C3

WATT: You sure?

MANNIX: Of course I'm sure. The whole thing's a set up to break us.

175. 3 L
MCU MANNIX

WATT: He'll blow the lot./

MANNIX: Oh no. Not yet. Not until he's met me.

HANNAH: He thinks Peter is Theseus.

MANNIX: It'll be a nice surprise for him, then, won't it?

NIXON: You're not going to meet him, are you?

176. 2 L
MCU WATT

MANNIX: Yes./

WATT: For God's sake, why? Five thousand? You must be potty.

MANNIX: It's got nothing to do with money. You know that perfectly

177. 3 L
M.S. MANNIX

well./ It's the pipeline that matters. It's far too useful. Agents who really do want to come over are valuable.

PAN HIM L. INTO M.2/S. WITH WATT

This is ideological, not mercenary. If you have other ideas, then get out.

WATT: Look, Mannix. You can stuff yourideals. I'm in this for money.

(178 on 2L)

(On 177 on 3L)

BOOM B2/C3

MANNIX: So long as you're in it at all, you're in it on my terms. All that matters is protecting the pipeline.

WATT: Not much point now, if they know it exists.

PAN HIM R.
BACK TO WINDOW

MANNIX: There's every point. In any case, I also want those files he stole. They'd be very useful to me.

NIXON: You could have got them, anyway.

MANNIX: Not this easily. And not with someone else getting the blame.

178. 2 L
MCU HANNAH

It's perfect./

HANNAH: But you can't meet him here, it would be suicide.

MANNIX: That's a risk we'll have

179. 3 L
MCU MANNIX

to take./

But I gather he's very much on his own and he can't contact his boss,

180. 2 L
MCU WATT

not without giving the game away./

181. 3 L
A/B

WATT: I still say you're mad./

MANNIX: I don't think so. Anyway, he thinks I'm CIA.

NIXON: Which you are.

(182 on 2L)

(On 181 on 3L) BOOM B2/C3

		MANNIX: Which I am. Exactly.	
182.	2 L MCU WATT	He also knows I'm after him./	
		WATT: So?	
		MANNIX: If you deal with him	
		upstairs in the normal way,	
183.	3 L M.L. SHOT MANNIX HANNAH L.f.g. PAN UP AS MANNIX WALKS TO HANNAH	I can break in/ - as a CIA man Take the papers, photograph them and return them to Hunter. And it'll all look quite	
184.	2 L MCU HANNAH	above board./	
185.	3 L MCU MANNIX	HANNAH: It's too risky. /	
MIX	CAPTION SCANNER CAP: END OF PART TWO	MANNIX: Not if Callan gets accidentally killed./	GRAMS

REPOS. CAM. 1 TO D. HOTEL FOYER
2 TO M. HOTEL ROOM
3 TO M. HOTEL ROOM
4 TO K. HOTEL ROOM

F/U
CAPTION SCANNER
CAP: PART THREE — GRAMS

186. MIX
3 M — FADE MUSIC
L/A. M.S. CALLAN ON BED — INT. HOTEL ROOM NIGHT. — FX: LIGHT TRAFFIC. (very low)

BOOM C2

187. 4 K
M.S. HANNAH

HANNAH: You'll be going out tonight, Mr. Callan. If you've got the fare.

ADD BOOM B5

CALLAN: Good.

188. 2 M
L.S. HANNAH f.g.R.
CALLAN b.g.L.

HANNAH: Have you?/

PAN UP AS CALLAN RISES AND WALKS TO HANNAH

CALLAN: What?

HANNAH: The money.

(CAM.4 to D.Same Set)

CALLAN: I'll give it to Peter.

HANNAH: Peter? Why Peter?

PAN DOWN AS HE SITS INTO M.2/S. HANNAH R.

CALLAN: All right, Theseus, then.

HANNAH: Peter is not Theseus, you know.

CALLAN: Isn't he?

(189 on 4D)

(On 188 on 2M) BOOM C2/B5

HANNAH: I told you, Peter left me. Some time ago.

CALLAN: If it's not him, then, who is it?/

189. 4 D
MCU HANNAH

HANNAH: Do you expect me to tell you?

CALLAN: Is it you?

HANNAH: It was, for a while, But I couldn't cope. I was too bitter, I suppose. I was after revenge all the time. And that's the wrong reason for doing anything./

190. 2 M
MCU CALLAN

CALLAN: Revenge? For what?

HANNAH: Peter.

CALLAN: Is he still crippled?/

191. 4 D
MCU HANNAH

HANNAH: He's dead./

192. 2 M
A/B

CALLAN: I'm sorry, love. I didn't know./

193. 4 D
A/B

HANNAH: Why should you? Your department didn't care what happened to him. They got good service out of him. And they gave him a small pension./

194. 2 M
C.2/S. HANNAH R.
CALLAN L.

What more could he want? A new spine?

(195 on 4D)

(On 194 on 2M) BOOM C2/B5

CALLAN: I never knew the details.

HANNAH: You could have asked.

195. 4 D
C.2/S. HANNAH R.
CALLAN L.

You were friends./ He often talked about you.

CALLAN: Yeh!

LET CALLAN OUT FRAME L. THEN SLOWLY PUSH IN AND CRAB R. IN C.U. HANNAH R.f.g. CALLAN o.o. FOCUS b.g.L.

(CAM.2 to H. SAME SET)

HANNAH: You know, whenI married him he was young and good-looking. We were in Berlin. I was at a Student's Conference. He told me he was a paint salesman. He could have been a layabout for all I cared. I loved him. Deeply. He was like you, then. Brave. Blind a bit. He used to fe rry people across the border two or three times a month. Gradually, he began to disintegrate. It was his nerves at first, an ulcer, headaches, a gradual slowing down./

196. 3 M
C.U. CALLAN

(CAM.4 to K.SAME SET)

197. 4 K
A/B

CALLAN: It can happen to anyone./

HANNAH: He finished up with a bullett in the back.

CALLAN: It's a shabby world.

198. 3 M
H/A. 2/S. CALLAN f.g.L.
HANNAH b.g.R.

HANNAH: Especially Hunter's world./

CALLAN: He's doing what he thinks is his job.

(199 on 4K)

(On 198 on 3M) BOOM C2/B5

HANNAH: He sent us a fiver towards a wheelchair. I'm sorry, Callan. It's nothing to do with you, but I hate

199. 4 K your department and all it stands for./
L/A. MCU CALLAN

CALLAN: Yeh! Well, it's not mine

200. 3 M any more, is it?/
A/B

PAN UP AS HANNAH RISES AND HOLD AS SHE COMES TO CALLAN.

HANNAH: I must give you this.

PUSH DOWN TO PASSPORT AS CALLAN OPENS IT.

Your passport.

(CAM. 4 to D.SAME SET)

201. 4 D
L.2/S. HANNAH R.b.g. CALLAN L.f.g.

CRAB R. WITH CALLAN HOLDING HIM IN M.L.S. BY WINDOW.

HANNAH: Stand over by the window.

LET HANNAH ENTER f.g.L. LET HER OUT L. AND CRAB L. WITH CALLAN TO BED. LET HIM X HANNAH AND HOLD IN 2/S. A/B

CALLAN: Very effocient. What happened to George Selwyn of Leeds?

HANNAH: He's joining an Ajax Tour of Greece. Charter flight. The coach leaves at eleven-thirty. Mr. Selwyn exists. He's actually staying in this hotel. But he's been persuaded to have a holiday in London, plus £500 paid into his bank.

CALLAN: And I take his place?

(202 3M)

(On 201 on 4D)

BOOM C2/B5

HANNAH: No-one's exactly on their mettle at two in the morning at Gatwick, with a party of tourists. You shouldn't have any trouble getting through.

202. 3 M (AS THEY TURN) PHONE RINGS
M.S. PHONE

PAN UP TO M.S. HANNAH
AS SHE LIFTS PHONE.
AS SHE PUTS PHONE DOWN
PAN HER R. AND SEE
CALLAN ENTER FRAME R. I must go out a moment.

HOLD AS SHE GOES TO DOOR

203. 4 D
MCU CALLAN

CALLAN: Don't be long, love.

204. 2 H I get lonely./
M.S. HANNAH. PAN HER
R. THRU DOOR AND THEN
PUSH TO LOCK.

205. 4 D
A/B

PAN DOWN AS HE SITS

- - - - - - - - - - - - - - - - STOP TAPE -

REPOS. CAM. 2 to N. HOTEL FOYER
3 to N. AJAX OFFICE
4. to L.AJAX OFFICE

206. 4 L BOOM C3
M.L.S. FOYER THRU WINDOW. INT. AJAX OFFICE IN FOYER. NIGHT
AS MERES ENTERS R. PAN
RIGHT TO MANNIX.
PAN HIM TO X WATT MANNIX: Godammit! He's like
AND NIXON TO M.L.2/S. a limpet.
WITH HANNAH

NIXON: Who is he?

(207 on 3N)

(On 206 on 4L) BOOM C3

MANNIX: One of Hunter's

207. 3 N — C.2/S. WATT/NIXON

mob./

WATT: Kill him too?

MANNIX: No. He's here to stop me

208. 4 L — M.L.2/S. MANNIX AND HANNAH

taking the law into my own hands./

PAN MANNIX R. INTO 3/S. WITH WATT/NIXON

MANNIX: Look. I'll deal with him. Stay here Hannah. Keep things going. We don't want to arouse suspicions. Get up to his room, will you? Behave as if everything's fine. I'll take

209. 1 D — M.S. RECEPTIONIST Rf.g. MIRROR CENTRE MERES ENTERS L.

the fire escape./ BOOM B6

INT. HOTEL FOYER. NIGHT. FX:MURMERING

SEE MANNIX IN MIRROR

(CAM.3 to P.CALLAN'S RM.)
(CAM.4 to D. " ")

RECEPTIONIST: Can I help, sir?

MERES: Yes. Is there a Mr. Hunter staying in the hotel?

RECEPTIONIST: Yes, sir. Room 104.

210. 2 N — M.L.2/S. MERES L. RECEPTIONIST R.

Shall I put you through?/

LET MERES WALK TO f.g. AND THEN P/B WITH HIM AND PAN HIM L. TO PHONE (POS. 2P)

INT. HOTEL FOYER PHONE BOOTH, NIGHT BOOM A4

PUSH TO MCU

MERES: .... Room 104, please.... Meres here, sir. ..... I heard you make the booking yesterday..... Yes, sir.....

(contd.)

(211 on 4D)

(On 210 on 2M) BOOM A4

MERES (contd:) I've just seen Mannix.... Here in the foyer.... he told me Callan's been in the hotel.... No, sir .... He's just gone to the loo, sir ..... the loo, sir...... Down here, sir? All right, I'll wait.

211. 4 D BOOM C2
MCU CALLAN
INT. CALLAN'S HOTEL ROOM NIGHT.

(CAM.2 to R.HOTEL FOYER)

212. 3 P (ON CUE)
M.L. O/S. DOOR
CALLAN L.f.g.
DOOR OPENS NIXON AND WATT ENTER.
CRAB R. WITH WATT
HOLD 3/S.

NIXON: Sorry about the wait, Mr. Callan. Won't be long, now.

CALLAN: Good.

WATT: Hot in here./

213. 4 D
MCU CALLAN

214. 2 R BOOM B6
L.S. X DOOR
MERES/RECEPTIONIST R.
SEE HANNAH COME OUT OF OFFICE L.
INT. HOTEL FOYER NIGHT.
FX: MURMERING

215. 1 D
M.L.S. MERES AND RECEPTIONIST R.
LET HANNAH X FRAME L. TO R.

(CAM.2 to N.SAME SET)

216. 3 P BOOM C2
H/A. 3/S. CALLAN L.f.g.
WATT AND NIXON R.
PED DOWN AS CALLAN SITS
INT. CALLAN'S HOTEL ROOM NIGHT.

(217 on 4D)

(On 216 on 3P) BOOM 02

217. 4 D
MCU CALLAN

218. 3 P
L/A. 3/S. A/B

219. 2 N BOOM B6
L.S. CORRIDOR INT. HOTEL FOYER. NIGHT SF: MERMERING
HUNTER OUT OF LIFT
CRAB HIM L. X MERES
HOLDING M.2/S. HUNTER
f.g.R. HUNTER: Where's Mannix?
(CAM.3 to M.CALLAN'S RM.)
(CAM.4 to K.SAME SET)
MERES: He hasn't appeared, sir.

HUNTER: Damn.

MERES: On thing, sir -

HUNTER: Yes?

MERES: When I first saw him
PUSH TO C.U.HUNTER he was coming out of that office

220. 3 M. (ON CUE) BOOM C2
L/A. 3/S. CALLAN L. INT. CALLAN'S ROOM NIGHT.
NIXON/WATT R.
PED UP AS WATT STANDS
(CAM.2 to R.SAME SET)
WATT: Do you have a gun,
221. 4 K by the way, Mr. Callan?/
M. H/A. M.S. CALLAN It's just that it'd look suspicious
PAN UP AS HE RISES if you were stopped at all.

CALLAN: I'll take care of that,
222. 3 M mate./
3/S. A/B
(CAM.4 to D.SAME SET)
NIXON: Nevertheless, I think
we'd better have it.
(223 on 2R)

(On 222 on 3M) BOOM G2

SEE MANNIX ENTER C.b.g.

MANNIX: All right, Callan.

223. 2 R (AS THEY LOOK TO MANNIX) BOOM B6

M.L.S. HUNTER L.f.g. RECEPTIONIST L.f.g. MERES C.b.g.

INT. HOTEL FOYER NIGHT. FX: MURMERING

HUNTER: I'm trying to locate the Travel Agency people.

LET MERES COME INTO M.3/S.

RECEPTIONIST: Isn't there anyone there, sir?

MERES: I saw a woman go out a little while ago.

RECEPTIONIST: Oh, that would be Mrs. Strickland.

But there's usually two or three of them there, all the time.

HUNTER: It's rather urgent. You've no idea where else they might be? Have they another office or anything?

RECEPTIONIST: I really couldn't say, sir. But there is a room on thefourth floor they use. 419. Shall I try them for you?

AS MERES MOVES CRAB L. AND HOLD HIM L.f.g. HUNTER AND RECEPTIONIST R.

HUNTER COMES L.f.g. TO MERES.

HUNTER: No, thank you. Please don't bother. I'll try later.

(224 on 4D)

(On 223 on 2R)

BOOM B6

FX: cont.

PAN R. AS THEY GO AND HOLD HUNTER GOING UP CORRIDOR

RECEPTIONIST: Yes. sir. Thank you.

HUNTER: Get on the Special Branch, will you, Meres? Tell them to get a dozen men here. Now. Surround the building.

- - - - - - - - - - - - - - - - STOP TAPE -

REPOS. CAM. 2 TO P. SAME SET

224. 4 D — BOOM C2

MCU GUN IN MANNIX HAND

INT. CALLAN'S ROOM. NIGHT.

PAN WITH IT TO TABLE

225. 3 M

O/S. 3/S. CALLAN L.f.g. MANNIX R. NIXON C.

MANNIX: Nice weapon,

226. 2 P

C.U. CALLAN

Mr. Callan./

VOICE TAPE

CALLAN (V/O): Oh mate. You would turn

227. 3 M

A/B

up now, wouldn't you!/

MANNIX: This time there'll be no

228. 4 D

M.S. CALLAN f.g.L. WATT R.

mistake. I'm taking you in./

CALLAN: But I'm going on holiday.

MANNIX: Where are the papers?

229. 3 M

M.2/S. MANNIX R. NIXON L.

CALLAN: Papers?/

(230 on 2P)

(On 229 on 3M) BOOM C2

MANNIX: The files you stole.

230. 2 P (AS MANNIX THREATENS NIXON)
C.U. CALLAN

CALLAN (V/O): Come on. Come on. VOICE TAPE
Don't just stand there, mate. Do
231. 3 M something./
A/B

MANNIX: Where are they,
232. 4 D Callan?/
A/B

CALLAN: Oh brother. Look mate.
233. 3 M It's not me you want. It's this lot./
MCU MANNIX

MANNIX: Not according to the newspapers,
234. 2 P Callan./
MCU CALLAN

CALLAN: I was just about to blow
this whole pipeline. Along comes bloody
235. 3 M Uncle Sam. Talk about liaison./
MCU MANNIX

MANNIX: The papers. I don't want to
236. 2 P kill you for them, Callan./
A/B

CALLAN: Hunter sent me on this job.
I'm practically there, or I was. There's
a bloke called Theseus to meet me here.
237. 3 M At least wait for him./
C.U. MANNIX

MANNIX: He's here.

CALLAN: What do you mean?

MANNIX: You've got your man, Callan.
238. 2 P I'm Theseus./
B.C.U. CALLAN

(Coming to tape stop)

(On 238 on 2P) BOOM C2

CALLAN:(V/O): You bastard! VOICE TAPE
Oh, Hunter. We've boobed this time, mate.

- - - - - - - - - - - - - - - STOP TAPE -

REPOS. CAM. 2 to H. SAME SET
4 to K. SAME SET

239. 4 K BOOM C2
C.U. DOOR KNOB
INT. CALLAN'S ROOM (CONT.) NIGHT.

240. 3 M
M.W. 4/S. CALLAN/
MANNIX/NIXON/WATT

LET THEM GO TO
WINDOW

241. 2 H
M.W.S. GROUP AT WINDOW

DOOR OPENS f.g. SEE
WATT TURN AND FIRE AND
DROP.

MERES: Hands on the wall.

LET MERES IN R.f.g.
AND HOLD L/2/S. AS HE
GETS TO NIXON.
PAN MERES TO WINDOW
AND SEE HUNTER COME IN
R.f.g.

HUNTER: Right, Meres. Get them downstairs.

MERES: But, sir.....

HUNTER: Downstairs.

T/CINE. S.O.F.
16 mm D.H. "F"
5'46"

EXT. FIRE ESCAPE OUTSIDE HOTEL NIGHT.

MANNIX FORCES CALLAN ONTO ROOF.

EXT. FOOT OF BUILDING NIGHT.

HUNTER: It was a set-up, Meres.
Callan had to appear guilty otherwise
they'd never have taken him.

(ON T/CINE)

(ON T/CINE) S.O.F.

MERES: I might have killed him, sir.

HUNTER: You might have.

EXT. HOTEL ROOF. NIGHT

CALLAN: There's no point.

MANNIX: I'm not through yet, Callan.

CALLAN: They've only got to sit and wait.

MANNIX: Not for long.

CALLAN: Let's go now.

MANNIX: Oh no. We've got to do some bargaining first.

CALLAN: Bargaining? What've you got to bargain, mate? You haven't got the files and they're probably fake anyway.

MANNIX: Not thefiles, Callan. You.

CALLAN: Me?

MANNIX: You must be more valuable alive than dead, Callan. Aren't you?

EXT. ROAD BELOW HOTEL. NIGHT

MERES: Shall I go after them, sir? Up the fire-escape?

HUNTER: Not yet, Meres. We'll give him a little time.

(ON T/CINE)

(ON T/CINE) S.O.F.

MERES: But he hasn't got a gun, sir. Has he?

HUNTER: I don't mean Callan. Mannix is no fool, Meres. He's got himself into a spot but he won't panic. Not yet. Callan's quite safe.

HOTEL ROOF. NIGHT.

CALLAN: Is it just the money, mate?

MANNIX: No, But it helps.

CALLAN: And there's always serial rights in the Sunday papers, when you're through.

MANNIX: That's right.

CALLAN: You make me sick. The whole bloody thing does. Who cares? 'Life as a Double Agent by........' what's your name?

MANNIX: Mannix.

CALLAN: Week after week there's some goddam sotry by a twit like you. As if it matters. And they fall for it, don't they? The whole glamour bit.

MANNIX: How different are you, Callan?

(ON T/CINE)

ON T/CINE S.O.F.

CALLAN: Not very. Except I'm not prepared to push it. My life's woth more than that. I'd never get in your mess, that's for sure.

MANNIX: You're the other side of it now.

CALLAN: Oh no, Mannix. No I'm not mate, because I don't like it. I'm on whichever side has me. Whichever side pays. If they were your friends down there, not mine, I'd be full of smiles for them, mate. Open arms. Anything I can do for you, comrade? Only too pleased.

EXT. ROAD. BELOW HOTEL. NIGHT
HUNTER AND MERES LOOKING UP

EXT. HOTEL ROOF. NIGHT

MANNIX: Shut up, Callan.

CALLAN: Why don't you come on up, Hunter? We can get you as well.

MANNIX: I said, shut up.

CALLAN: Let's have a shake up all round.

MANNIX: You're a pretty crumby bunch, aren't you?

HUNTER: (V/O) Mannix!

MANNIX AND CALLAN FIGHT.

(ON T/CINE)

ON T/CINE

S.O.F.

EXT. HOTEL FIRE ESCAPE NIGHT.

MERES CLIMBING.

EXT. HOTEL ROOF NIGHT.

MANNIX AND CALLAN FIGHTING.
MANNIX TAKES SHOT AT CALLAN.

EXT. HOTEL FIRE ESCAPE NIGHT

MERES THROWS GUN TO CALLAN.
CALLAN SHOOTS MANNIX, WHO DROPS.

EXT. ROAD OUTSIDE HOTEL. NIGHT.
STRETCHER BROUGHT DOWN STEPS. AMBULANCE MOVES OFF.

CALLAN: That was very nearly embarassing, Hunter.

HUNTER: Very nearly.

CALLAN: What happened to Hannah?

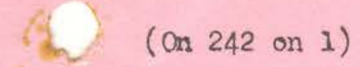
HUNTER: I think perhaps we won't enquire. I'll have the five thousand in the morning, Callan. Goodnight.

CALLAN: Why not. Who needs the money with a job like mine?

GRAMS:
GIRL IN THE DK.
(AS CALLAN LOOKS UP AT BUILDING)

242. 1E
CALLAN CAPTION

(Coming to Scanner)



(On 242 on 1)

SUPER
SCANNER CAPTIONS

GRAMS: . GIRL IN THE DARK

1. Callan
EDWARD WOODWARD

2. Hunter
MICHAEL GOODLIFFE

3. Meres
ANTHONY VALENTINE

Lonely
RUSSELL HUNTER

4. Hannah
KATHLEEN BYRON

Mannix
WARREN STANHOPE

5. Nixon
MORRIS PERRY

Watt
MARK KINGSTON

6. Millett
HAROLD INNOCENT

File Clerk
MICHAEL HALL

7. Receptionist
JANE WALKER

Betting Shop Clerk
FRANK SETON

Secretary
LISA LANGDON

8. Series devised by
JAMES MITCHELL

9. Designed by
TERRY GOUGH

10. Associate Producer
JOHN KERSHAW

11. Producer
REGINALD COLLIN

12. Directed by
MIKE VARDY

TELECINE SLIDE
THAMES TELEVISION (if available)

FADE SOUND AND VISION